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*the arty wild oat

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FUTURE OF OUR ART GALLERY

Robert Hughes artist, critic and writer, last week criticised in an outspoken interview the New South Wales Art Gallery and its traditions

In this interview which is a thoughtful insight into the Gallery by one of Sydney's leading artists, a very real and important issue is brought to the surface after a prolonged submersion.

He was interviewed at his home by Martin Sharp.

What is the purpose of a public art gallery? The purpose is threefold: One to disseminate information about painting and sculpture by showing the public painting and sculpture.

Two, to play an active role in the public's enlightenment and [illegible] by showing it good painting and sculpture.

Three, to collect the best possible representation of the best in its own country's art.

Does the N.S.W. Art Gallery do these jobs adequately? No.

Has it, ever done them adequately? No.

Then the New South Wales Gallery has remained static since its inception? No, not at all. It has improved [illegible]

[illegible]

Inadequate

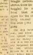
[illegible]

What is the remedy? The only [illegible] remedy — I mean [illegible]

[illegible]

Are the trustees appointed for life? [illegible]

[illegible]



DOBELL.
Head of O.M.A.?

Trustees

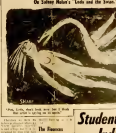
How is the Gallery constituted? That is, who buys for it and makes the administrative decisions? [illegible]

Does this system seem perfect? No. Not at all.

Why? In the first place the trustees are not selected [illegible]

[illegible]

On Sidney Nolan's "Leda and the Swan."



"Psst, Leda, don't look now but I think that artist is spying on us again."

Therefore we have the [illegible] situation where the N.S.W. Gallery's [illegible] by men who have no claim to any competence as judges of art. [illegible]

But surely the fact that they can only act on the director's recommendation presupposes some sort of check on them? It does. But don't [illegible]

[illegible]

Despite their lack of expertise, [illegible] genuinely interested [illegible]? [illegible]

[illegible]

Are there NO trustees, then, who know what they're doing with modern art? Yes. Mrs H. V. Evatt, who is sympathetic to it, and Mr [illegible]

The Finances

What is the effect of all this on the Gallery's collection? One can only quote a few examples. [illegible]

[illegible]

Yes, okay. But what of the general pattern of the collection? Very poor [illegible] in terms of recent Australian painting [illegible]

[illegible]

What about Old Masters? Too expensive. The Gallery has only [illegible] a year to buy [illegible]

Cont. back page

THE ART GALLERY, 1900, AS SEEN BY PHIL MAY...

Student in Indonesia

The author of this article, Lawrence Beck, is a young sculpture student. Late last year he left Sydney on a mammoth "voyage of discovery". He had little money, and his aim was to work his way to London.

In this letter written in an unprofessional but entertaining style, he talks of his impressions of Indonesia and Indonesians. He found the Indonesians in Djakarta to be delightfully friendly and questioned them on the Dutch-New Guinea dispute among other things.

This is what I saw at Djakarta on December 31 1961. The ship stopped outside the breakwater at 6 a.m. and immediately eight little native boats paddled out of the darkness and bought cartons of cigarettes from the crew and haggled for about an hour then made off again for the shore. Nobody seemed to mind this little piece of smuggling.

The ship berthed at [illegible] a.m., and when we'd had our [illegible] checked and our money changed I [illegible]

[illegible]

Continued back page.

*EDITORIAL

SELF EXPRESSION. One of the first necessities of self expression is a medium by which it can be communicated. To us this seems the means.

Why Arty Wild Oat? [illegible] artists. Being fully aware of this and conscious of the responsibility we carry, we intend to publish no article smacking of pseudo intellectualism.

One sows one's wild oats in that period between adolescence and maturity. We will not state here specifically how and where one sows them, except to suggest that we are now looking at a virgin field.

Arts material — art [illegible] poems, and [illegible] of any kind — will be carefully considered by the editors.

We are uninhibited by any precedent. [illegible] therefore we can state that our aim is originality. At the same time we are providing a service to you which is at the moment lacking. [illegible]

With an entirely male committee we are sadly lacking a feminine viewpoint. We wish to encourage feminism (in females at least). We await to be swamped with female contributions.

We hope to publish a contemplative article on a serious subject in each issue. (See front page.)

The arts in Australia will have an important place — interviews with the known and the yet undiscovered as well as reviews on many aspects of culture. (See this page.)

We have presented what we feel to be a well balanced, but embryonic vehicle of expression.

* * *

Our Art Gallery is a national disgrace—we fully concur with the facts presented by Mr Robert Hughes in our lead article in this issue.

But after the criticism the fact remains. We are stuck with the present Art Gallery probably as long as we are stuck with the present Government.

Solution? We offer several. One obvious answer is the Opera House Lottery. This is a source of considerable income and after the completion of the Opera House could be used to pay for a new Gallery.

Of course the logical source of money for an institution such as an Art Gallery should be a Government grant but with [illegible] Government which seems to be utterly opposed to any advancement of Australian culture and with Governmental finances in their present state [illegible] end with the purse strings.

A final scheme could follow in the footsteps of the National Heart Campaign but in a smaller way. Donations by private and public contributions [illegible] the several hundred thousand pounds.

Whatever the answer, [illegible]

* * *

A Note from the Publisher

In front of you at the moment is a sheet of paper — 20 inches by 15 inches. There are 7,499 other copies exactly the same throughout Sydney.

On each sheet is printed ink, and that is the form of illustrations and type.

But behind the ink and what you are reading there lies much blood, toil, tears and sweat. Not much blood, plenty of toil, some tears and a few gallons of sweat [illegible]

No profit has been made by any [illegible] committee [illegible] (which are mainly by students) and their selection.

Also every article had to run the gauntlet of the [illegible] very diverse and not a little critical group who form the [illegible]

For example: [illegible] The decision to use the illustration by Martin Sharp was not [illegible], and a number of different illustrations were considered before the final choice was made.

After selection the typed copy is allocated a place in the paper and a particular layout and then sent to the printers where it is all set in the form of metal slugs ready for publishing.

The committee headed by the editors then examine the final proofs, the "go" order is given and the 7,500 copies are printed.

Spoilt child of God — A Paradise Lost

It is amazing that no one ever questions the truth of the story of a lost Paradise. How beautiful after all was the Garden of Eden and how ugly after all is the present physical universe? Have flowers ceased to bloom since Eve and Adam sinned?

Has God cursed the apple tree and forbidden it to bear fruit because one man sinned or has He decided that its blossoms should be made of duller or paler colours?

Have crickets and skylarks ceased to sing? Is there no snow upon the mountain tops and are there no reflections in the lakes? Are there no rosy sunsets today and no rainbows and no haze hovering over villages and are there no falling cataracts and gurgling streams and shady trees? Who therefore invented the myth that the "Paradise" was "lost" and that today we are living in an ugly universe? We are indeed ungrateful spoiled children of God.

A parable has to be written of this spoiled child.

By LIN YUTANG

Chinese writer and philosopher distils in this article a philosophy of gratitude, tolerance and genial good humour

Once upon a time there was a man whose name we need not yet mention. He came to God and complained that this planet was not good enough for him and said he wanted a Heaven of Pearly Gates. And God first pointed out to the moon in the sky and asked him if it was not a good toy and he shook his head. He said he didn't want to look at it. Then God pointed out the blue hills in the distance and asked him if the lines were not beautiful, and he said they were common and ordinary.

Next God showed him the petals of the orchid and the pansy and asked him to put his fingers and touch gently their velvety lining and asked if the colour scheme was not exquisite, and the man said No. In His infinite patience God took him to an aquarium, and showed him the gorgeous colours and shapes of Hawaiian fish, and the man said he was not interested. God then took him under a shady tree and commanded a cool breeze to blow and asked him if he could enjoy that, and the man replied again that he was not impressed. Next God took him to a mountain lake and showed him the light of the water, the sound of winds whistling through a pine forest, the serenity of the rocks and the beautiful reflections in the lake, and the man said that all he could not get excited over it.

Thinking that this creature of His was not mild-tempered and wanted more exciting views, God took him then to the top of the Rocky Mountains, the Grand Canyon and caves with stalactites and stalagmites, and geysers, and sand dunes and the fairy-finger cactus plants on the desert and the snow on the Himalayas and the cliffs of the Yangtse Gorges and granite peaks of the Yellow Mountains, and the sweeping cataract of Niagara Falls and asked him if He had not done everything possible to make this planet beautiful to delight his eyes and his ears and his stomach and the man still clamoured for a Heaven with Pearly Gates.

"This planet," the man said, "is not good enough for me."

"You presumptuous ungrateful rat!" said God. "So this planet is not good enough for you. I will therefore send you to Hell where you shall not see the sailing clouds and the flowering trees, nor hear the gurgling brooks and live there for the end of your days." And God sent him to live in a city apartment.

His name was Christian.

* * *

Douglas Stewart is a quiet unassuming man, but terribly strong-looking—like the strength you would imagine when seeing Ned Kelly helmeted. He is middle-aged with middle-aged sardonic qualities, smiling at youth but not laughing. He is a poet but does not always speak poetry

Do you see a close affinity between painting and poetry in Australia? Do painters and poets influence each other?

Yes, very much indeed. In the work of the Victorian and [illegible] school Hugh [illegible] Boyd and [illegible] Judith Wright, David Campbell, Fitzgerald and myself [illegible] have been working [illegible] an image of the Australian countryside and Australian history.

It pleases one to know that the painter discovered [illegible] years after the poet. [illegible] today who are making [illegible] a splash [illegible] exactly what the poets [illegible] three years before.

Are there any close personal relationships between the painter and poet in Australia now [illegible]?

There [illegible] between poets and painters in Australia. [illegible] in South Australia is [illegible] Here we had [illegible] illustrating Campbell, Pugh illustrating Wright and Boyd illustrating my [illegible].

Do you think it is significant [illegible] fascination between painters and poets in Sydney [illegible] dominated by the abstract [illegible] — the so-called international style.

This could be significant.

Why do painters get so much recognition whereas poets are recognised only in select circles.

The painter gets more recognition because [illegible] only got to see a painting, you have to read a poem. People prefer to see than to think.

It is said that creative people reach maturity at forty. Did you find this to be the case?

I don't think I'll answer that one. It's not very significant anyway.

But what about Nolan and [illegible] where this applies?

Well at the age of forty obviously you will be twice as mature as you were at twenty clearly.

[We feel that this last statement holds little logic but it is arithmetically true as [illegible]—Ed.]

The harsher aspects of the Australian landscape call for [illegible] hardness of language and ruggedness of [illegible] Ned Kelly. Did you hope to [illegible] a new kind of form [illegible] play "Shipwreck"?

"Shipwreck" is a straight [illegible] play. It is written in natural speech. The only [illegible] is the use of [illegible] speech rhythm. Each character is based on being [illegible] speaking an individual language with an individual rhythm.

Is that to say there is a rhythmic base in people's speech?

Yes, people do naturally talk [illegible] when they are deeply [illegible] particularly when they are talking about their childhood. For example, when a person is talking [illegible] his speech up into lines of blank verse. Poetry is the completely natural thing to put on the stage.

Is form necessary in poetry?

Poetry without form is nothing.

What about e. e. cummings and T. S. Eliot?

Let's not talk about cummings. Eliot has a very delicate [illegible].

You encourage experiment, but abide by certain limits laid by traditional poetry.

All true poets find that they [illegible] the strong beats of the line. But the so-called traditional poets make a great deal from the [illegible] A. D. Hope said "You must know your set pattern, but you must balance this with natural heart beat of speech rhythms."

Could we say that all poets make a comment on the universal situation when they write a piece of poetry?

Verse plays always has immediate subject. An historical subject is not just every day life but everyday life from a setting where you can see it more clearly.

The Bulletin—fold-up

You may have noticed the considerable drop in the number of cartoons published in the "Bulletin" or perhaps you haven't? I suppose very few of you have ever heard of the Bulletin. In case you haven't, it is a rather ineffectual weakly weekly journal with a policy that changes as often as the weather.

Nevertheless the "Bulletin" was the only publication which paid a "decent" amount for Australian cartoons, (5 gns 10 gns for a full page). The weekly allowance for cartoons was £140 this has just been cut to £50 (thank you Sir Frank!).

I would like to quote world famous cartoonist David Low who started his career in the Bulletin in the "good old Days". He says "the answer to the question 'Why did Australia produce so many cartoonists and comic artists?' was the Sydney 'Bulletin' the red covered weekly known throughout Australia as the 'Bushman's Bible'.

"The man behind the 'Bulletin' notably Jules Francois Archibald, a [illegible] journalist, and William Macleod, an artist with solid business ability had made it a major policy of their paper to encourage native Australian talent. The supply of poets and writers began to flow almost immediately. That of comic artists and caricaturists had to be primed at first by a [illegible] of importation. Livingston Hopkins from America and Phil May from Britain.

"With these first class masters setting the example in the 1880's and 90's the local talent was not long in appearing and at the beginning of the century the 'Bulletin' had grown a team of social and political artists it would have been hard to beat anywhere in the world.

"No more imported governors, nor doggerel national anthems, no more pompous borrowed generals, foreign titles, foreign capitalists, cheap labour [illegible]

"The Cabinets heads of the Empire be damned! Its [illegible] found in this [illegible] the perfect inspiration for caustic satire."

It was the dearest wish of every black and white artist to get into the Bulletin. [illegible] Australia and the Bulletin were in [illegible] to a [illegible] own [illegible] Bulletin the [illegible] the growth of these [illegible] other foreign danger. As a [illegible] Australians [illegible] Australia [illegible] Australia. [illegible] The "Bulletin" became the most influential voice in Australian [illegible] supporting the Labor Party with [illegible]

The Bulletin is apparently being [illegible] the long-standing home of the Australian cartoonist are its days numbered altogether? It seems a shame that when people become wealthy they tend to turn a blind eye to any sense of duty.

• And THAT Yacht

The Saga of the Gretel

"Give it a good hard whack Dame Pattie" came the jostlers advice.

"I name this yacht Gretel," Dame Pattie Menzies said and so saying whacked a bottle of champagne across the bows with considerable gusto spraying herself with the fizzing liquid

Watching sleepily through a huge pair of dark-rimmed sun glasses, Sir Frank Packer nodded his approval.

In appreciation of Dame Pattie's efforts Sir Frank then [illegible] with a [illegible] brooch, and [illegible] Dame Pattie made a desperate grab for the nearest support — which happened to be the microphone, and clung on to it.

Meanwhile, as a group of [illegible] band played what they thought to be appropriate music in the background, [illegible] Channel 9 TV cameras and Daily Telegraph reporters and photographers [illegible] the entire proceedings.

Watching all these antics and for that matter the whole [illegible] with the yacht [illegible] as Dame Pattie called it, much to Sir Frank's horror one could not help feeling a sense of disgust at the whole proceedings.

Even to those not even remotely interested in the America Cup or yachting it must have been [illegible] our Australian challenge to America but Frank Packers.

The design and construction of the yacht was financed by a syndicate headed by Sir Frank Packer (of Consolidated Press, etc.) with Mr W. C. Wallis, managing director of Ampol and Mr N. [illegible] of W. D. and H. O. Wills. Cost of the entire project was about £500,000.

One will forgive the [illegible] sense of [illegible] sportsmanship shown by these men. The [illegible] has been the naming of the yacht, and the capital made out of it by Sir Frank Packer.

The yacht was of course named after Sir Frank's late wife.

However sentimental this might be, it would have been far more admirable to name it "Southern Cross" — as was at first rumoured. A name befitting the challenger's country would have made the crew feel that they were striving to win for Australia in an Australian yacht. Conversely the Americans would have felt they were struggling against something significantly Australian.

This spirit seems sadly lacking, and however much money Packer put into the yacht, he should have recognised from the start that it was a representative of Australia — not the Packer empire.

(Continued bottom P. 1 Col. 7)

"Song of the Earth"
by John Coburn.

JOHN COBURN AND THE ABSTRACTS

In interviewing John Coburn I was not interested in Coburn the man only Coburn the artist and his attitude towards his own and abstract painting.

Firstly I asked why he had decided to become eventually an abstract painter and secondly could he still remember the switching from realistic life to abstraction.

"Yes. I can remember I started painting abstract, after the French Exhibition of 1953 as most people think but actually two years later. Every morning up the way to work I passed a fence and looking through the fence I saw a mysterious world growth of magical dense shrubs and black bottom life."

This then, inspired you to paint abstract?

As a matter of fact yes. I was sufficiently inspired to paint a realistic canvas and later photograph what I had painted. However I could not capture the essence of the plant. Then as I was doodling one night my own canvas unconsciously appeared.

From this then you began taking abstract shapes?

This and the influence of the French Exhibition of 53.

In this exhibition you were influenced by Manessier?

Not only Manessier but also greatly by Andre Marchand, especially one painting called "Spring" the colour and vitality of this painting in particular left an impression.

You had the colour in the major part of your paintings.

Not major — form is major. However colour plays a very great part, and it is difficult to separate the two.

Do you start off with an [illegible] emotionally or from the feeling whilst executing the painting?

I start off with an urge to put forms on canvas and shapes and the subject grows out from the form and colour, then I try to finish the subject during the process of painting.

You are saying that the feeling for the painting comes somewhere in the middle of the job.

Yes and from this I work at the spirit and essence of the painting.

Or you pay much importance to the quality of a painting?

Yes, [illegible] I like [illegible] my forms to feature [illegible] built up by putting shapes on the paint and building up [illegible] putting colour over a period of time.

Doing specifically religious paintings, for the Blake Prize for example, and being busy with church murals and mosaics, would you consider yourself a religious artist?

No, mainly a secular artist. However I believe the artist has a job to reflect the beauty and order in the world and the universe and that all was created by God or not then all art is religious?

You wrote [illegible] that abstract in the future eventually will be judged on its power to convey a meaning. Can you see this taking shape?

The meaning will of course not have to be literary yet there will have to be a plastic meaning that will communicate to the beholder. When abstract serves purely a decorative purpose then there is no meaning and in the future I can see that it must be more than decorative.

You felt at one time abstract was a thing [illegible] nothing [illegible]

True abstract for the most of us I feel will [illegible] accepted.

You yourself are now [illegible] away from pure abstraction and are [illegible] another [illegible] with this one then?

Yes, my first [illegible] painting in this direction was my 1952 Blake entry.

A concluding question not directly connected with you: will do you think Australian art will get enough [illegible] as a school having a typically Australian flavour as did the new Spanish school and before that the Italian school?

I sincerely hope and think so. The validity of what Australian school there is has a definite crudity and directness typical of a young country and is already very strong now. I feel this school is as important as any other existing. Signs show that Australians are growing up and becoming art conscious and I have hopes that art will be compared to [illegible] I was in the 1890's the years of Streeton and Roberts.

By Van WIERINGEN

BACH TO BRUBECK

[illegible], a promising young composer and [illegible] ignorant of music's aims and terminology [illegible] work. At the end of the conversation they had both clarified their ideas about music. The [illegible] began to understand its meaning, the [illegible] began to see the similarities between music and the other arts.

In this article David Reeves, a student at the Conservatorium, is involved in a discovery of meaning with Gary Shead

In recent years there appears to be a revival of interest in the arts especially by young people. This revived interest is perhaps from a more true of music as an individual art.

Young people all over Australia are [illegible] musical instruction. [illegible] music — a [illegible]

This [illegible] Bach and [illegible] many young people have [illegible] a musical [illegible] so that they can neither [illegible]

If we were to create something which could be better than [illegible] compose a piece [illegible] What could be better than creating something original, expressing one's true concerns in music.

[The musical language is a difficult one to learn. We are all taught to read and write literature but few of us know how to read and write music. —Ed.]

Has Australia a style of its own?

That is a very debatable question. However [illegible] why don't young musicians develop a style typical of the Australian way of life?

Have you any ideas as to what this style should be?

The style should not conflict with the modern trend. We should learn from the great composers. This [illegible] does not produce an Australian style but what the classics teach us is invaluable [illegible]

Doesn't this modern trend you speak of come naturally because you live in this modern age?

Yes, it does. Because it is in the recognised style of the 20th century because it's part of your musical environment.

Therefore style can't conflict with the modern environment. Therefore it is impossible for a modern composer not to produce a modern impression.

Not all of the modern composers is influenced by his contemporaries.

Are you influenced more by Bach or by Bartok?

I am influenced more by Bach. By the classics I like to listen to the classics.

[We could compare David Reeves to the young Sydney art student who is influenced more by the moderns.]

How do the classics and the moderns differ?

Generally in their harmonic construction. Such [illegible] as chromaticism changes of key intervals

(Continued on P. 3)

• Raymond Peynet

A Cartoonist's Philosophy —

Wh[illegible] fu[illegible] don't have names — [illegible] names. My name is Whimsy

What an extraordinary name! Tell me of this world

Our world is a sweet life a love life. A world of roses and honey of songs and kisses

You say our — with whom do you share this world?

With my friends of c[illegible] — Laughter and Delight C[illegible] and my love Smiles — to name only a few

Is this a new world — a heaven never before discovered?

Oh no our world is very very old. As old as man as old as life as old as time is old

Ah then your world is the same world of [illegible] and love [illegible] the [illegible] Ron[illegible]

Ah yes [illegible] Our world [illegible] you [illegible]

Tell me [illegible] interested in your [illegible] have [illegible] leaders and prophets [illegible]

We have many [illegible] willingly [illegible] our world

[illegible] deeper than those you find in a bowl of sweet [illegible]

Ah then — sometimes [illegible] wonder how can you be an angel [illegible] If you had to dazzle [illegible] with your [illegible] with your speech?

Of course you sell [illegible] whisper [illegible] back to me [illegible] — but they [illegible] more [illegible] than I [illegible] only is you

You then [illegible] Peynet [illegible]

We have leaders and prophets wise men and gods. We have Sena[illegible] graphic artists who [illegible] simply [illegible] you [illegible] sentimental [illegible] laugh takes you away [illegible]

Yet Peynet [illegible]

By SUE WOODS

And can you name your gods for I must bow — [illegible] living with the [illegible]

Of [illegible] world Raymond Peynet [illegible]

[illegible]

Marriage and the Student

[illegible]

Young women mean pears like fruit on a counter. They sing no more shall we be seduced, they cry. A young poet paints a film and asks them to name it. They name it after their babies

From the suburbs strange hunched figures emerge dressed in automobiles. One is dressed in a red gogo-dart another in a black 1949 Morris Minor and another in a 1928 Chevrolet. But one is naked

Female. Why are you naked?

Youth. I am about to [illegible]

Female. How do you [illegible]

Without answering he climbs into a [illegible] and rides it [illegible] is long and rolling [illegible] in the end. Amazed at his prowess [illegible] you are [illegible]

This [illegible] Walter Lehmann [illegible] in the British [illegible] in love. The next day he parks [illegible] car. He is the modern [illegible] instead of a [illegible] body he has an automobile body

She is M[illegible]

On Sunday morning he drives to church with his parents. On Sunday afternoon he drives to French's Forest with her. That is for love.

What [illegible] for?

At Manly he [illegible] Did Neil Kelly have a mistress?

"No he never had time too busy becoming famous too busy gaining experience [illegible] the book he never wrote

At Palm Beach she asks him "Why do you [illegible] cold eats?

And he could not tell her why

So he told her a lie

At the front gate of Frensham he asks her

Is it a record [illegible] for [illegible] young women to be [illegible] pregnant

Nine months later [illegible] a tanned glass window. A neat small hole is formed. [illegible] and a [illegible] from the [illegible]

At eighteen [illegible] baby. An eighteen year old youth has not. He crawls through the hole in the window of stained glass [illegible] north [illegible] year I was a [illegible] engaged to [illegible] never [illegible] young girl [illegible] married

BACH TO BRUBECK cont

I am to translate what you have from Bach into the [illegible] idiom?

[illegible]

Has jazz suffered [illegible] the modern composer [illegible] the modern serious composer can get more musical means at his disposal than the jazz composer?

[illegible]

Did jazz [illegible] obviously [illegible]

[illegible]

[illegible] say Bach [illegible] modern [illegible]

I am [illegible] square jazz [illegible]

I suppose jazz is taking [illegible] from modern serious music?

How does [illegible] differ from [illegible] in popular [illegible]?

What [illegible] ideas from serious music [illegible] present

[illegible]

Are you talking from personal experience?

[illegible] of the [illegible] these elements [illegible]

When you talk about using an Australian expression, do you think you can do this by expressing your personality?

[illegible]

Have you ever considered expressing the Australian landscape in your music?

[illegible]

Why haven't you. Is it that you have no desire to?

Yes

How would you go about creating an Australian expression of say Kings Cross Park or the Grose River landscape?

[illegible]

What about atmosphere. Wouldn't that be [illegible] more than painting or poetry?

[illegible]

BIRD IN NEED OF SUPPORT

By ERN RUSHTON

Did [illegible] know that the underlying men around M[illegible] Point is the domain of the Pink-eyed Fallen-breasted Vieat Grose. An inhabitant of [illegible] and [illegible] of Borneo and Malaya, its appearance in Sydney is a puzzling and rare occurrence.

Related to the [illegible] (also rarely [illegible] known of its [illegible] habit)

However occasionally [illegible] scattered reports [illegible] various [illegible] promoting the [illegible] bird watching [illegible] established that the [illegible] new [illegible] to the Australian [illegible] commence [illegible] ranging to [illegible] frequency [illegible]

Until further information [illegible] found about the [illegible] of this [illegible] society

The Pink-eyed Fallen-breasted Vieat Grose

POETRY

Behind Dark Glasses

I

[illegible] and taking them which stare forth
[illegible] darkness leaving them grey and
[illegible] and bloodless like tarnished metal —
[illegible] ageing yellow
[illegible] no more with heavy eyelid marvel
[illegible] the grotesque of a fireless eye!"
[illegible] deep and pluck away one staring
[illegible] — I take the other two and place
[illegible] dark glasses over the wounds
Now you try at your reward new forests more you
[illegible] stare forth into the grey and hollow of an
illusion
Now at last you know the use of bloodless eyes.

II

Like the [illegible] dust of her dry champagne glass or
[illegible] hollow wind of her stubbed Alpine Caroline
[illegible] by dead topped stems taking my arm to aid
[illegible] sophistication
[illegible] dark glasses Caroline dear I ask
[illegible] am but poorly [illegible] you may fall
[illegible] is not a part of Caroline — she
[illegible] are no longer an artificial flower in a poor
[illegible] the better known bloom Caroline falls
[illegible] dark glass shatters
[illegible] again, but having been picked once
[illegible] in the vase

III

From [illegible] French!" they call again. They know the
[illegible] nomads of past French! they try in
[illegible] Was he behind dark glasses you?

—Clin Graham

Ode to Virginia. . .

I always had a taste for girls.
And Virginia when I met her
(She had the most rational curls)
She made my taste much better

I took her out a star-lit night
To swim down by the river
Whether she drown, or die of fright
She certainly lost her liver

She was the apple of my eye
Her rosy cheeks now blue
Soon she will be apple pie
And mixed Virginia stew

My taste has found me many friends
And every one did give in
Food to last me several [illegible]
You can say I live by women

By PODGER

Blood is red
The sky is blue
The [illegible] is black
And so are you

—M. BRITT

"Wild oats will get sown some time and one of the arts of life is to sow them at the right time

—Richard Gallienne (1866-1947)

[illegible] I loved you
[illegible] I [illegible]
Then [illegible] I'll remember
[illegible] in my eye

—ANON

"OATS — a grain which in England is generally given to the horses but in Scotland supports the people
—Samuel Johnson

MONSTER and LOLITA

Dear Editor,—I am 12 years old, some of my little friends (and some of my not-so-little friends!) say there is no Tasmanian monster. Daddy says if you see it in the "Arty Wild Oat" it is so. Please tell me the truth. Is there a Tasmanian monster?

Lolita Humbert

(Address supplied)

Dear Lolita,—

Your little friends are wrong, there IS a Tasmanian monster. He exists as certainly as Council workers loaf. Alas, how dreary the Sun and Mirror would be if there were no monsters or rapists. It would be as dreary as if there were no Lolitas. There would be no child-like faith then, no poetry, no romance to make tolerable this existence.

We should have no enjoyment, except in sense and sight. The infernal fire with which poets [illegible] fill the world would run out.

Not believe in the monster! You might as well not believe in Santa! You might get Humbert Humbert to hire men to watch all the beaches in Tasmania, but even if they did not see the monster (as the Tasmanian C.S.I.R.O. believed), what would that prove?

Nobody sees the monster except Mr Mellion, but does that mean there is no monster?

The most real things in the world are those that neither Nymphets nor men can see. Did you ever see policemen drinking in uniform? Of course not, but that's no proof that they don't. Nobody can conceive or imagine all the wonders that are unseen and unseeable in the world. For example, the point of Communism.

Babies

You [illegible] may tear apart a baby's rattle [illegible] politician to see what makes the noise inside. But there is a veil covering the unseen world which not the strongest man, nor even the united strength of all the strongest men that lived could tear apart.

Only faith, fancy, poetry, love, romance and booze with absinthe feelings can push aside the curtain and show the glory beyond. Is it all real? Ah, Lolita, in all this world there is nothing else real and abiding—as humans I call such.

No Tasmanian monster! Thank God he exists: he smells forever. A thousand years from now he will continue to exist unless Mr Mellion has cut it all up, or the Government has decided.

With apologies to the New York "Sun"

Congratulations to the arty wild oat from the Barry Stern Galleries.

Uni. Films

These films will be shown during the current term by the Sydney University Film Group and to those who enjoy good recent films we thoroughly recommend them

APRIL 9 MONSIEUR HULOT'S HOLIDAY (Dir Jacques Tati). Jacques Tati, comedy (84 mins.)

APRIL 16 ANATOMY OF A MURDER (Dir Otto Preminger). James Stewart, Lee Remick, Ben Gazzara, Arthur O'Connell, George C. Scott, Joseph N. Welch, Duke Ellington. Wendell Mayes adaptation of Robert Traver's novel of a murder trial rampant with violence, lust and hate. A powerful and intriguing film despite some annoying one and two word censor cut. (161 mins.)

APRIL 30 GOD'S LITTLE ACRE (Dir Anthony Mann). Robert Ryan, Tina Louise, Aldo Ray, Buddy Hackett, Vic Morrow. A [illegible] screen version of Erskine Caldwell's ribald and much-banned novel. Screenplay by Philip Yordan, Music by Elmer Bernstein (117 mins.)

MAY 7 THE APARTMENT (Dir Billy Wilder). Jack Lemmon, Shirley MacLaine, Fred MacMurray, Ray Walston, Edie Adams. Billy Wilder's satire on the great American pastime—the afternoon shack up. Good comedy. Academy awards include Best Film, Best Direction, Best Story and Screenplay (125 mins.)

APRIL 6 ASK ANY GIRL (Charles Walters). CinemaScope and Colour. Shirley MacLaine, David Niven. Sophisticated comedy of a girl who uses motivational research methods to get her man. (98 mins.)

APRIL 27 TWO WAY STRETCH (Dir Robert Day). Peter Sellers, Wilfrid Hyde White, David Lodge, Bernard Cribbins, Liz Fraser, Irene Handl. Sellers as Dodger Lane, a convict who uses his three year prison sentence as the perfect alibi for a diamond robbery. (84 mins.)

MAY 21 RALLY ROUND THE FLAG BOYS (Dir Leo McCarey). CinemaScope and Colour. Paul Newman, Joanne Woodward, Joan Collins, Jack Carson. An American comedy that tells what happens when the Pentagon tries to take over a small town as the site for a "Top Secret" project [illegible]. Plus MAKE MINE MINK (Dir Robert Asher). Terry Thomas, Athene Seyler, Hattie Jacques, Billie Whitelaw, Irene Handl (101 mins.)

Evenings:

FRIDAY APRIL 6 Union Theatre 7.15 p.m. SATURDAY NIGHT AND SUNDAY MORNING (Great Britain, 1960) Director Karel Reisz. Adaptation of Alan Sillitoe's novel about Arthur Seaton's groping for his "Sunday Morning" (89 mins.)

MONDAY APRIL 9 Union Theatre, 7.30 p.m. DAMN YANKEES (U.S.A. 1958). Directors Stanley Donen and George Abbott. Gwen Verdon (115 mins.) Plus THE LOVERS OF THE SEINE (11 mins.) A SONG FOR PRINCE CHARLIE (21 mins.) THE STRANGER (17 mins.)

WEDNESDAY APRIL 11 Union Theatre 7.30 p.m. A STAR IS BORN U.S.A. 1953-4. Director George Cukor. Judy Garland gives the greatest performance of her career in Cukor's film of three hrs. (154 mins.) Plus NO BARKING [illegible] THE DOOR IN THE WALL 27 mins

"Let's Twist again like we did last summer"

To See or Not To See

This list of films TV shows theatre and exhibitions was prepared by our critic (who prefers to remain anonymous!) to help you see the good shows and steer clear of the smelly ones.

FILMS

SEE: The Hustler, The Sundowners, Jazz on a Summer's Day, The Seventh Seal, The Innocents, The Truth, La Verite, Two Women, Breakfast at Tiffany's, The Absent-minded Professor (the technical effects).

NOT TO SEE: South Pacific, Cleopatra, [illegible] White Warrior, The Flower Drum Song, [illegible] The Pleasure of His Company, [illegible] The World of Suzie Wong [illegible] in the Plaza.

THEATRE

TO SEE: [illegible]

NOT TO SEE: [illegible]

TV

TO SEE: Twilight Zone, Naked City [illegible]

NOT TO SEE: [illegible]

EXHIBITIONS

TO SEE: [illegible]

NOT TO SEE: [illegible] C.A.S. Autumn Exhibition, D.J.s.

What R. Crusoe saw . . .

THE COMMITTEE
the arty wild oat April 1962
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ASSISTANT EDITOR Martin Sharp
PICTORIAL EDITOR John Firth-Smith
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PRODUCTION Robert J. Mayne
Address all correspondence to:
The Secretary, "The Arty Wild Oat" East Sydney Technical College, Darlinghurst.

Indonesia Cont.

[illegible]

Sarong Salesman

[illegible]

Cont. from P. 1

Remedies for the Gallery

Aust. Australian artists [illegible]

[illegible]

Are you represented in the Gallery's collection? Yes. By [illegible]

[illegible]

Do you know any Australian artists in the younger [illegible]

[illegible]

Ins and Outs

There are two kinds of things in this world IN and OUT. There are two kinds of people IN and OUT. A thing can be IN for three reasons: (a) Because it is so classic and great e.g. the Fox Trot; (b) Because it is so obscure e.g. Chinese Checkers; (c) Because it is so far out even the OUT people won't touch it, e.g. Captain Fortune (no OUT he's in).

Some out people try to get IN by saying they like IN things but since OUT people can never be IN. Since OUT people can never be IN they can only manage to screw up some IN things.

[illegible]

● [illegible]

● [illegible]

● [illegible]

● [illegible]

You're among friends when you drink
Millers
MASTER BREWED
FULLY MATURED
Lager

"Ar fair go Ned I just pinched it meself"